

The Gateway



The Glass Menagerie
is a film made
with great skill
and integrity.

p.11

Drop deadline tomorrow

by Roberta Franchuk

Students have until Friday to drop first term courses without academic penalty, but will still be penalized financially.

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Once a person contracts the aids virus nothing can be done for them.

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Revolutionary Nicaragua is a country full of complex and contradictory realities.

MAKING WAVES — p.11

MuchMusic used to be a hip station, then they started making some bucks.

HOCKEY — p.12

Leaf fans have the same kind of fanaticism normally reserved for the Ayatollah Khomeini or the Chicago Cubs.

Courses dropped after Friday will appear on transcripts with a grade of WF, a failing grade that translates as a one in computation of final grade point average. Courses dropped before Friday are given a grade of W and are not counted towards the grade point average, said Registrar Brian Selzer.

Students who dropped a first term course after October 15 will still be assessed the full fees for the course.

The bookstore will provide a full refund to anyone who brings back their undamaged, unmarked textbooks, with a sales receipt and a copy of their withdrawal forms within seven days of dropping a course.

If the sales slip is not available or the withdrawal form is not presented, the bookstore will offer a 50 percent refund, said bookstore manager Jim Malone.

"The longer the period, the more detailed the scrutiny of the item," said Malone.

The deadline for dropping full year courses is January 12. Students who drop a full year course between Oct. 15 and Jan. 12 will be assigned full fees for the first term, but will not be charged for the second term, said Jeanette Serhan of the Comptroller's Office.

Details of fee assessments and drop deadlines for specific courses can be found in the Calendar.



Air ambulance serves Edmonton

Air Ambulance to relocate

by Tony Yue

The U of A Hospital is looking for a new landing site for its air ambulance.

The air ambulance provides the capability of bringing patients to immediate hospital treatment. Operating since July 1986, the air ambulance, in the form of a helicopter service, has been serving a 200-mile radius around Edmonton.

The present landing site, around Corbett Hall, brings about numerous complaints from residents in that area. The majority of them are concerned about the noises created by the helicopter. Some even worry about the safety standard of the helicopter. Besides, the present landing site, due to future campus planning, will not be available after 1988.

Peter J. Portlock, Special Assistant to the President of the U of A Hospitals, says "in looking for a new landing site for the air ambulance, both community relations, as well as access to the hospital have to be taken into consideration."

With these factors in mind, the hospital staff parkade at 114th Street and 83rd Avenue has been decided as the permanent landing site for the air ambulance.

This relocation, however, has to be approved by the Minister of Transport. Funding has to be arranged, and design problems have to be solved. Nevertheless, the U of A Hospital is optimistic that the relocation can be realized in the near future.

If, for any reason, the site cannot be relocated, the hospital will look for another landing site since the shutdown of such a valuable service will cause inconvenience and, in certain cases, be crucial to a patient's life.

Patients may be critically injured victims of accidents, especially in places which cannot be accessed by other modes of transportation. Others may have been stabilized in another hospital but still need further immediate intensive care.

The air ambulance works in conjunction with the Misericordia Hospital and the Royal Alex Hospital.

Most patients delivered by the air ambulance, however, are treated at the U of A Hospital because the hospital has more advanced equipment — for instance, neonatal treatment and a unique burn treatment centre.

Apart from the air ambulance, road ambulances and fixed-wing aircraft ambulances form the other two modes of patient transport. The air ambulance, however, is the most expensive among the three.

The average cost per trip of air ambulance is about \$3,200. The use of this helicopter service depends on the conditions of the patients and the cost-effectiveness of the transport. Normally, the decision of sending a helicopter has to be promptly made by the physician.

A team of paramedics is sent with the air ambulance. In cases where the patient condition is critical, respirators, physicians and nurses will accompany the trip.

Although the helicopter service is privately owned, the U of A Hospital is the first to have an air ambulance service.



Browsing through SU records inventory.

Photo: Julie Krum

No record profits

by Wayne Allen

SU Records' decreasing profits may have the Students' Union taking another look at their record business.

The profit margin has been decreasing for the past five years, and this year the budget forecasts a zero return.

HUB Mall's lack of accessible parking is one of the main reasons for the store's financial woes, said manager Taras Ostashevsky.

"It's hard to fund promotions out of the university... we're partly inaccessible for non-university clientele."

Prices are another factor. "We just cannot buy albums as cheap as A & A or Sam the Record Man can. An album costs us a dollar more,"

said Tom Wright, SU Business Manager.

"The store has always worked on a very low markup," said Ostashevsky. Marking down albums "cuts into the profits of the store — it's something that's tough to do."

Also, "students on low or fixed incomes have very little money to spend," said Ostashevsky.

The SU franchise boasts the best selection of jazz and Classical records in the city, according to Wright.

"We have a reputation around town as the one place you can turn to for the out of the ordinary," said Ostashevsky.

Wright also said that an independent like SU Records can offer "the personal touch" when dealing with

patrons.

SU Records has an inventory valued at \$270,000. Compact discs (CD's) are part of the inventory, but "we are watching them carefully to see if it justifies the money," said Ostashevsky, noting the CD's at \$15 to \$25 each, are a "high ticket item."

From a strictly "business" perspective, said Wright, the money in inventory is tied up and not making more money. However, he said, "It's up to the Students' Union to decide if they want to run it as a service or if they want to make money."

On Wright's initiative, SU Records is beginning a promotional campaign which emphasizes top 40 specials. This attempt to turn SU Records' fortunes around will continue until Christmas, when the results will be emphasized and the implications discussed.

So far, "the campaign has proved fairly effective," said Ostashevsky.

"This is still one of the best stores in Western Canada."

Education topic for Anti-Cutbacks forum

by Gateway Staff

A look at the effects of budget cuts on education will be part of an Anti-Cutbacks Team forum on November 26.

Speakers will represent government, teachers, university administration, and students. They will be discussing the effects of last year's cuts to education budgets, as well as the future of education funding.

Each speaker will make a five minute presentation. One hour will be allocated at the end of the presentation for students to question the speakers.

The list of speakers includes Lynne Duncan, Deputy Minister of Advanced Education; Dean Patterson of the Faculty of Education; Nadine

Thomas, past president of the Alberta Teachers Association; Sheldon Chumir, Liberal Education critic; and Tom Sigurdson, New Democrat Education critic.

The forum will be sponsored by the Students' Union Anti-Cutbacks Team (ACT) and by the Anti-Cutbacks Team of the Education Students Association (ESA), said David Nelson, ESA VP Academic.

The forum is scheduled for November 26 at 3 p.m. in SUB Theatre.

The sexual revolution is over, and if you missed it, I'm sorry.

Dr. Hillary Wase
AIDS expert

Directories Monday

by D. Stewart Mayo

Student directories will be arriving at the University on Monday, despite recent problems with the printer.

The directory was originally expected to arrive in early November, but was delayed when Westweb Press, the printers of the directory, lost the front page photo and the color plates for the \$1800 rear-page ad from Labatt's.

"The Student Directory is usually

out by the first week of November," said Tom Wright, S.U. Business Manager, "so we're not too far off."

The front page was to feature an attractive photo of the mural on the Education building, but will be replaced by a photo of the Dentistry-Pharmacy Building, insi-vad. Labatt's has sent Westweb another set of color plates for the ad.

The Student Directory is a list of student's names and phone numbers. It is organized by the Students' Union, but is paid for entirely by advertising revenue from businesses on and around campus.

Student directories will be available at the info booths in SUB, HUB, CAB, and Faculte Sainte-Jean starting Monday of next week.

Dewey's apologizes

by Brad Johnson

The furor has subsided after Dewey's Deli formally apologized to HUB Mall merchants for an ad run in the Nov. 3 Gateway.

The ad, which read "If you need a good reason to eat at Dewey's Fresh Food Deli... Try eating at one of the other restaurants in HUB," offended many HUB Mall merchants.

Although it was "nice to see the retraction," said Bill Hall, owner of Living Earth food store, "the damage had already been done."

Darlene Morgan, owner of Treats, said "there were some upset people

when they read it (the ad)."

A petition had been written up, saying that this type of advertising should not be allowed in HUB Mall, said a Living Earth employee. It was never circulated, however, due to the retraction printed in the Nov. 5 Gateway.

"I heard there was a petition to ask Dewey's to be thrown out of the Merchant's Association," said SU Business Manager Tom Wright, but "they didn't threaten anything to me."

The reaction has died down," he said, and the advertising campaign has been toned down.

Bioethics for med students

by June Chua

Do fetuses have rights? By signing a contract, do surrogate mothers relinquish all their rights? These are examples of moral questions currently being addressed through the Bioethics Project in the Faculty of Medicine.

The program helps the medical students deal with ethical problems that may arise in patient care.

"Ethical teaching is applying basic principles to a given problem and trying to see it in its component parts," said Dr. Dossetor, director of the program. Ethics itself is looking at questions to which there are no simple answers: where two points of view are both equally justifiable.

An intent of this project is to foster an interdisciplinary approach to health care. Also, it provides a way of tackling problems the medical student may face in the future, thus, increasing awareness of clinical bioethics in Canadian society.

Presently, the program is concentrated in second-year medicine (Phase II), but there are some lectures in first-year, too. Twelve topics are discussed in the twenty-four conferences, which are divided into a lecture hour and a group discussion hour for each topic. In this way, students and practicing clinicians can share concerns. The sessions touch upon various aspects of religious and legal ethics, ethnology, psychology and resource allocation.

This three year project began in June 1986, and by the end, Dr. Dossetor hopes it will be expanded to other clinical departments and "put on a more permanent funding basis". At the moment, it is funded mostly by the Medical Research Council of Canada and the University of Alberta Hospital Foundation; it is not funded like a regular university department.

The "Clinical Ethics Work-Out" is a method by which doctors can analyze moral problems. The doctor begins by examining the medical facts and the beliefs (cultural) of the patient. Then he must consider other relationships, such as relatives or work. Finally, the physician dis-

sects the problem to reach a conclusion and acts upon it if it is compatible with his own beliefs.

Secular ethics, general principles that the majority of humankind agree with, are the foundation of this project. Dr. Dossetor comments that "everybody should feel a part of this moral contract in order that we can live together."

Bioethics is a relatively new discipline. Although many hospitals have

ethics committees, they are largely "reactive": giving advice and recommendations. By contrast, bioethics is educative and prepares the individual beforehand: it is "pro-active".

In Canada, only four bioethics centres exist: two in Montreal, and one each in Toronto and London. There is a possibility that Edmonton may establish the first bioethics centre in Western Canada.

Aggie's Bar None

by Roberta Franchuk

Bar None — it's not a fraternity, it's not an engineering stunt. It's one of the largest country and western dances in Canada, and an event that Agriculture students at the U of A have been running for 41 years.

"It's an event that the Aggies hold for the rest of the campus," said Rod Turner, VP Social for the Agriculture Club. "It's to get a lot of different faculties together."

This year's Bar None will be held November 21 — but tickets have been sold out since last Saturday. "Tickets usually sell out in two or three days," said assistant Bar None Director Dale Steele.

Students from Olds, Lakeland, Fairview, and other colleges travel down for the dance, said Steele.

A staff of 250 bartenders and security guards will be on hand to serve the 3600 participants. City police will be keeping an eye of the proceeding, although Turner notes that "no major incidents" have occurred at events in the past.

The bands featured at this year's Bar None are Prairie Oyster and Back Behind the Barn Boys.

Bar None caps off Aggie Week, Nov. 16 to 20. Events held during the week include a parade and beer gardens Wednesday, and a rally in CAB Thursday, complete with gunfight.

Proceeds from Bar None are donated to various charities. Big Brothers, Big Sisters, and Santas Anonymous have been recipients in the past of part of the five to six thousand dollars in charitable donations.

U of A Civil Engineering Club



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- Selection of CUP National Conference delegates
- Selection of CUP review committee
- Discussion of CUP position paper
- Discussion of picking up a syndicated cartoon
- Gateway soccer team

Volunteers — please come and talk to the editors about CUP and inform yourselves before voting.
It's your paper!

AIDS '100% fatal'

by Jerome Ryckboert

Once a person has been infected with HIV—the AIDS virus—there is nothing we can do to stop its course. These were the grim words of Dr. Hillary Wass, who lectured a small crowd in SUB Theatre Monday night.

"It's like watching a very rapid progression of Alzheimer's disease in a very young person," said Wass, describing the characteristics of the disease.

The soft-spoken Wass, an AIDS expert from Vancouver, presented some hard medical facts about HIV (Human Immunodeficiency Virus). Five years ago the medical community thought that patients exposed to the HIV virus would not necessarily get AIDS. Initial estimates were as low as five percent. Today, 75 percent of those who test positive eight years ago have developed AIDS, or died. It is not known how many of the remaining patients will develop AIDS.

"You'll hear a lot of numbers thrown around. You can crunch the numbers any way you want; we simply don't know."

Wass said she thinks HIV virus will always become active. "I believe 100% may come down with

the disease." Once a person is infected, "there is nothing we can do to stop its course."

There is no viral disease in the world that we can cure, from AIDS to the common cold."

Wass explained that anyone can contract HIV virus. "It has nothing to do with what you are. It's what you do and how often," she said. "That's why we no longer speak of high-risk groups; we speak of risk behavior."

"AIDS was always in the heterosexual population: in Africa, in Haiti, in intravenous drug users. However, since gays have been particularly vocal," said Wass, "gays got the political backlash, all the negative attention."

"Babies, wives, hemophiliacs are portrayed as innocent victims by the media, implying that others with AIDS were not innocent. Five years ago, that was not true. We were all innocent."

"Today, those who do not practice safe sex are not so innocent."

Wass also touched on some of the problems in dealing with AIDS and AIDS prevention. "You can't talk about AIDS without talking about sex."

"It is the responsibility of governments to protect the health of its citizens, but governments don't have the language to deal with the problem," Wass points out that the language is either clinical, or "dirty." Suddenly governments are forced to talk about sex.

Public education is a very political issue. In many U.S. states, sodomy—one way in which HIV may be spread—is illegal. "It took a long time for governments to advertise how to have illicit sex safely, or how to use illegal drugs safely," said Wass, referring to anal sex and intravenous drug use.

Responsibility was a key issue throughout the lecture. "We are all responsible for safe sex," she said. "It is possible to minimize the transmission of the disease."

Wass pointed to abstinence (scared celibate), and condoms as alternatives. "Intact latex [of condoms] will stop the virus." Wass also reminded the audience that condoms have a 10 percent failure rate in preventing pregnancy.

In addition, "Condoms, good ones—and why use cheap ones?—are expensive. High school students can't afford them. People on welfare can't afford them. It isn't likely that condoms will be provided."

Wass also touched on some related ethical questions, including AIDS testing ("if you test negative, will you take that as a license to go



Suddenly governments are forced to talk about sex.

out and practice unsafe sex?"), the tracing of an AIDS patients' sexual partners, pregnant AIDS patients ("the baby will die of AIDS"), and insurance. "If you test positive in the States, you immediately lose your health insurance," she said. The public needs information," she says. "Mandatory testing is not the way [to deal with AIDS], primary prevention is."

Wass said prostitutes in San Francisco can now attend workshops "on how to place a condom on a man without him knowing it."

"Prostitutes invent'd safe sex. They know the risks. But most male customers refuse to wear condoms."

Wass thinks that education is working. "We've always thought that fear wasn't a very good motivator of behavior, [but] I think we have some indication that people are practicing safe sex. Gonorrhea rates are the lowest they have ever been."

Gonorrhea is a sexually transmitted disease which is easier to diagnose than AIDS; both may be sexually transmitted.

In closing, Wass told the crowd "the only way we can stem the epidemic is if people like you inform yourselves, educate yourselves."

Although AIDS is not curable, "It is an entirely preventable disease."

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Periodicals face cuts

by Brent Fennell

The University of Alberta Library is continuing its year-round struggle to maintain the quality and quantity of its collections despite rising inflation and adverse exchange rates.

Dr. Merrill Distad, the University Library's Collection Coordinator, reports the Library must cope with some apparent discriminatory pricing against North American subscribers, adding that these pricing policies have "already resulted in a loss of 1200 journal subscriptions (some of them duplicates), out of a total of 20,000, not to mention the

many new titles we might have ordered in richer times."

On top of this, the U of A Library failed to purchase many new books due to budget restrictions in 1986-87. This year, however, the Library has added several hundred thousand dollars to the funds available to purchase new books in its efforts to keep up with the exploding number of new publications.

Inflation resulted in price increases last year for periodicals that ranged from 8.3 percent in education, 11.8 percent in humanities

/social sciences, and 13.25 percent in law and the sciences, to 17.7 percent in medicine. These increases were compounded by adverse foreign exchange rates, because more than 90 percent of what the Library buys comes from outside Canada and must be paid in foreign currency.

Distad lays additional blame on some foreign publishers who, due to their monopoly and profit seeking, have contributed to "massive inflation in price compounded by exchange rates."

The discriminatory pricing exercised by some European publishers results from their ability to monopolize the forums available to both authors and subscribers. Scholars who might wish to fight the lack of competition among specialized and prestigious, albeit overpriced journals, may feel compelled to submit articles to comply with the present university reward system. The 'publish or perish' system thus helps give selected publishers exclusive information to sell to a largely captive audience of universities and research institutions.

According to Distad, research libraries fight these publishing trends by subscribing to on-line databases (which charge according to use rather than at a flat subscription rate), by subscribing to microform reprints, by sharing resources with other universities, as well as the National Library of Canada and the Canadian Institute for Scientific and Technical Information (CISTI), by continuing to automate the Library's facilities, by eliminating duplicate subscriptions, and, unfortunately, by cancelling some unique titles.

The U of A and the federal government sympathize with the library budgeting problem. The latter omitted educational institutions from its short-lived import tariff on books, and the former gave the University Library one of this year's few budget increases. Unfortunately, all research libraries are confronted with the same set of problems, which reach beyond any one institution and into the international marketplace for scholarly communication.

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Stanine dissatisfaction

It is editorial time again. Again Bruce is stuck for an idea. I am not writing this one in class this time because class was cancelled today, but I do have an exam again at the end of the week (do you think there is some correlation between exams and editorials? Nah). Since I have an exam at the end of the week, and I am desperately shooting for an 8 in this course, the university stanine system has been on my mind a lot lately.

I am sure I am not the only one to be dissatisfied with this system. In my 4 years of university and through uncountable numbers of courses, I don't believe I ever had two profs who used the stanine system in exactly the same way. Some profs used the system the way the university outlines it and that is to give x number of 8's, x number of 7's, x number of 5's, and on, depending on class size. Now at the same university and even in the same courses there are some profs who use such a complicated formula to figure out your stanine you would have to have a Ph.D. in math to find out your actual percent on a given exam. But our stanine maze does not end here because there is still profs who don't even use the stanine system. That is to say if you get 76% in the course you get a 7.

The stanine problem does not end here, as we all know so well. How many of you have realized that if you had done just 5% better on the final, you would have got a 7 instead of a 6? Talk about frustrating. And what about Masters and Doctorate programs at the university? Wait, I am rambling.

We all know the system needs to be changed. I for one would like to see a universal standard for use of the stanine system that all profs must follow. Then I feel that it would be a good idea to include a percent grade on your transcript along with your stanine mark. These ideas are simple to have implemented, but it is up to us, the student body, to make the university implement these changes. We do this by making our views heard and our student executives speak out.

But before I start to sound much like a radical (to late!) I will say good bye for now and hope a 79% on my exam doesn't turn out to be a 5.

Bruce Gardave

The Gateway



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Letters to the Editor are encouraged and welcome.

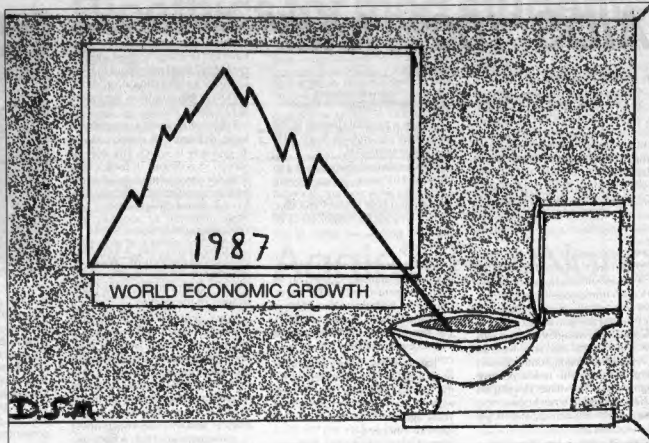
If you have a comment which would be of interest to the students of the University, please do not hesitate to send it in. All we require is your name, address, and phone number, and student ID if you are a student. We will not print letters missing any of these.

Letters should be no longer than three hundred words.

Mail or deliver your letters to Room 282 SUB, or drop them at any SU information booth.

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OPINION



A sense of ha-ha

In the November 12th issue of the Gateway I was relieved to see that some chaps had written letters that contained something missing in most letters: a sense of humour.

There was a letter at the beginning of the term that offered advice to 1st years, but was really a put-down of the "dreaded curve." I thought it was funny, the author thought it was funny, the other writers didn't.

The "Fly on the Wall" mused about some chap working out. It made me laugh because it showed up one of my foibles at times and I like to laugh at how stupid I can be. Some fellow wrote in and explained his actions yet no name had been mentioned, it could have been anyone.

Then there is the cartoon. It has been accused of promoting bestiality (it took a sick mind to think up that one), being degrading to women (this never was explained too clearly), the crucifixion, aids, Oliver North, and P.M.S. I thought it was funny, and thank the Great Pumpkin some guys in last Thursday's Gateway thought it was funny. I was really getting worried about the people here who have so little faith in the intelligence of their fellow students to handle these bits of humour.

Look, I know it's stressful studying to become a viable marketable commodity, I mean, when your only sense of self-worth is determined by a paycheck you ain't got much.

So maybe you should lighten up and take 20 minutes each day to work on developing a sense of humour. Try it!

John Lester

Peace movement success

Re: "Steps toward disarmament" (The Gateway, Nov. 10, 1987)

In his recent editorial, Ken Bosman echoes the official NATO line that the INF agreement between the U.S. and the Soviet Union only came about because the West "stuck to its guns" and proceeded to deploy Cruise and Pershing II missiles in Europe. This line ignores the impact of the peace movement and perpetuates the myth that disarmament can only be achieved through a military buildup.

The success of the peace movement in mobilizing popular opposition to the Euro-missiles did more than to make deployment appear "dicey." It shot NATO governments to their very foundations and upset their original timetable for deployment. More importantly, the presence of an organized, broadly based peace movement brought home to NATO governments the fact that

while the battle for deployment may have been finally "won", the battle to keep the missiles in place had only just begun. The threat of a continuing campaign against the missiles therefore made their speedy removal a political imperative.

This point is reinforced by the success of the European peace movement in causing the mainstream parties of the Left to adopt a strong anti-nuclear position. This represents a major change from the late 1970's, when the British Labour Party and the West German Social Democrats, then in government, approved deployment of the Euro-missiles. Today, the Labour Party is committed to unilateral nuclear disarmament, while the SPD has been moving in the same direction under pressure from the Green Party. What this means, of course, is that in a few years' time, after several changes in government, the Euro-missiles would have ended up being scrapped anyway. The missiles were accordingly pulled out before they could be pushed out.

None of this, of course, is acknowledged by NATO leaders and their supporting cast of strategic "experts." They understand only too well the threat that the peace movement poses to the prospects for further militarization, including the Mulroney government's plans to deploy nuclear submarines in the Arctic. By seeing the INF agreement as a vindication of the deployment policy, they hope to tranquillize the public into accepting a continuation of the arms race.

However, now is not the time for peace activists to abandon their efforts. Already, NATO planners are considering "compensatory measures" to offset the loss of land-based missiles in Europe under the INF agreement. NATO Defence ministers at a recent meeting in Monterey are reported to be considering the quiet deployment of more air- and sea-launched nuclear missiles — deployments which could leave NATO with "more nuclear weapons than it would have possessed if no INF agreement had been signed" (The Observer, 8 November 1987).

The only way to stop this and to achieve further progress in disarmament is through more public pressure, not less.

Stephen Phillips

Continuing remembrance

Re: Remembrance Day is Vulgar

Mr. Janzen contradicts himself rather drastically, using both "worship" and "pagan" to describe Remembrance Day. The word worship usually has religious connotations; the word pagan simply means "of a non-religious nature." Mr. Janzen would have been right had he

suggested that Remembrance Day was a "pagan" holiday in that it serves to remember all Canadians of whatever religion or lack thereof. However, Mr. Janzen seems to believe he was making a great insult to Canadian society. I would suggest that his attitude simply shows what a closed minded individual he really is.

Just for the record, I did agree with his final statement. "Violence is meaningless." I would, however, like to pass on a bit of advice to Mr. Janzen. Do not go into a war zone with a sign around your neck saying "I'm a pacifist", it won't keep you from becoming any less dead.

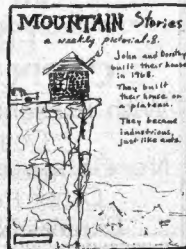
C. Dawn Brewster

November the eleventh signifies and pays remembrance to people (men AND women) that suffered through the horrors of war. I am sure that these people would be the first to agree that "violence is meaningless rot" — but that is still not the point of Remembrance Day. The point is to never forget these horrors and to learn from them so that we avoid repeating the same mistakes. The very fact that Mr. Janzen cheapens Remembrance Day to "a distasteful practice" and an "evil holiday" shows that he has completely misinterpreted the whole idea behind it. Mr. Janzen has trivialized it by saying war is evil and we should therefore ignore war.

Mr. Janzen has done precisely what Remembrance Day is trying to prevent; Mr. Janzen has forgotten the real horror of war.

Caroline Davies

How dare I?
Of what worth is freedom if one must kill another man to obtain it?
Russell C. Janzen



U of A's own nuclear reactor

by Dragos Ruiu

In the bowels of this campus there are many things most students don't know about. One of the signs around campus that causes many a quizzical look is the one reading "SLOWPOKE Reactor" in the Dentistry-Pharmacy Building.

SLOWPOKE is the U of A's own nuclear reactor. To some people those two words bring trepidation and thoughts of big hemispherical containments to mind, but SLOWPOKE is different. It's a "user-friendly" reactor, according to Pete Ford, the reactor technologist who works with it.

SLOWPOKE stands for Safe Low Power Critical Experiment. It is both safe and low power. Due to its design, it is very difficult to get it to do anything dangerous. The drawback of this design is that it doesn't produce huge amounts of power like other reactors—less than a car, as a matter of fact.

Its low power is not a drawback as far as university applications are concerned. It makes enough power (neutrons) to irradiate objects near its core, which is its primary use.

As you descend the stairs to visit it, you are struck by the simplicity and casual attitude of those who

work with it. Here, clip on this dosimeter, sign in, and let's go down the stairs. None of the armed guards, heavy doors, air locks, large steel girders you see in a commercial reactor. It just looks like a large orange concrete block.

The reactor itself is a 20 feet deep, 9 feet wide concrete well covered by the concrete cover (orange) in a room under the Dentistry Pharmacy courtyard. The

In 1985, a local rock video show did a show from the U of A SLOWPOKE.

well is filled with ordinary water, which is the cooling agent for the reactor. In the center of this pool there is a 24 inch wide cylinder with

about 300 pencil-like rods of uranium (enriched to 93% U-235, which is a reactive form of ordinarily boring U-238). Though 300 rods might sound like a lot, the rods only contain 900 grams of U-235. Less than a kilogram of uranium makes this reactor run.

In the center of this core there is a cadmium rod which controls the nuclear reaction occurring inside the reactor. Cadmium stops (absorbs) neutrons which are radiated by the uranium. When the reactor is running, neutrons would hit other uranium atoms, releasing more neutrons which would continue the reaction, and generate heat in the process.

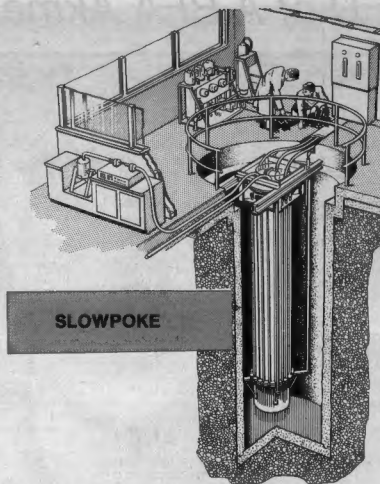
In large nuclear reactors, the cadmium rods are critical to safe operation, because the rods control the level of the reaction (the same reaction that occurs in an atomic bomb). So if the reaction gets out of hand the rods are inserted to slow it down. The importance of these rods means they must have many fail-safe redundant mechanisms to operate them.

In SLOWPOKE the rod does control the reaction, but it is not crucial to the reactor's safety. This is due to what they call the "negative temperature coefficient." In simple words, this reactor has a tendency to shut itself off because it works less at high temperatures, and it gets hotter the more it works.

The neutrons in the core of a nuclear reactor need to be slowed down for the reaction to take place. A substance called a moderator needs to be in between the rods to do this. A moderator can be many things: paraffin, water, etc. (the substance just has to have lots of hydrogen in it.) In SLOWPOKE, water is used for two reasons: it is easy to work with, and it expands when it gets hotter. The second item is the key to SLOWPOKE's safety.

As the water gets hotter it expands and becomes a less efficient moderator, which in turn reduces the level of the reaction. So if the rod gets pulled out all the way and stays out, the reactor would eventually almost shut itself down, to produce a minimum of reaction. The more the reactor works, the less efficient it is. That's the reason why the reactor can only run a maximum of four hours a day five days a week at maximum flux.

When it is running, it is used for a variety of tasks: Neutron Activation



SLOWPOKE

Analysis, radioactive isotope production, and teaching. The reactor is used by a surprisingly large number of departments, for many widely differing tasks.

The key to its use is the sets of pneumatic tubes that enable shooting capsules of material to be irradiated directly in or near the central core of the reactor for specified lengths of time (from seconds to hours). By lowering or raising the

amounts of radiation.

Sometimes this irradiation is used to produce radioactive versions of normal chemicals to be used as tracers. These mildly radioactive tracers can be detected and help scientists examine reactions and biology they normally couldn't. Pharmacy, Rheumatology, and Medicine (particularly cancer studies) use these tracers.

Another use of this irradiation is Neutron Activation Analysis, where a small sample is irradiated. By studying the frequency and intensity of the radiation (gamma rays) you can find out the contents of the sample, with the help of a computer.

Activation Analysis has an advantage over other techniques because you can look for more than one element at a time, and test the same sample using other methods afterwards. It is non-destructive. It is used in environmental studies, analysis of biological tissues, digestibility studies, geological studies, studies of commercial processes and more. New uses for this versatile technique are still being found.

Classes come to visit the reactor and use its products for labs. The facility cost the university around half a million dollars, a relative bargain for the use it is getting.

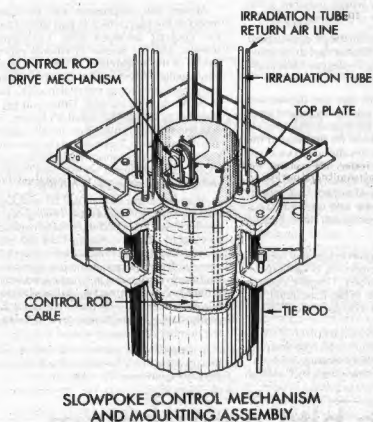
The reactor's fuel lasts ten years running at full efficiency, but at the rate of activity used here it will last twenty. Since it was installed ten years ago, that means that it will probably be ten years before the fuel will have to be replaced.

The fuel is replaced by removing the entire core in a large lead box, and replacing it with a new one.

Even when it is removed, the core will be reprocessed because it will only have used up 2 percent of the uranium. It will be replaced because the fission byproducts will have built up—absorbing too many neutrons.

There are eight other SLOWPOKES in the world, seven in Canada. The original designer of SLOWPOKE, Dr. John Hillborn, is now working on a bigger version that could generate up to 20 megawatts of power. While this is a piddling amount compared to normal nuclear reactors, SLOWPOKE's low maintenance and safety has interested power companies considering them for powering remote locations like the far north.

And there are other uses for it too. In 1985, a local rock video show did a show from the U of A SLOWPOKE.



SLOWPOKE CONTROL MECHANISM AND MOUNTING ASSEMBLY

Due to its design, it is very difficult to get it to do anything dangerous.

control rod, a specific level of activity in the reactor can be set. With the timing of the capsules and the reactor level, material to be studied can be irradiated with precise

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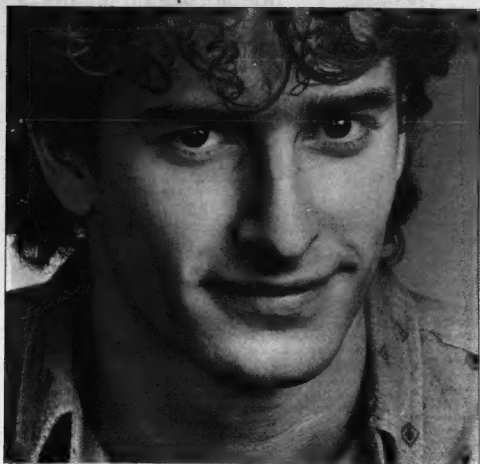
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U of A BFA Akman and penguins



U of A BFA grad Andrew Akman

Colour & light alright

Elmer Bischoff
Paintings from the 1980's
Fine Arts Building Gallery
Run ends November 29

Interview and review by Cathy Duong

What combines the colours of red, orange, purple, blue, green, yellow, violet, turquoise and pink all in one? No, it's not a kaleidoscope — it is a painting by Elmer Bischoff presently on display at the Fine Arts Building Gallery.

This respected artist is currently visiting the University of Alberta Department of Art and Design. Bischoff was born in Berkeley; there he received his masters of Fine Arts Degree from the university of California in 1939. Bischoff's current work deals mainly with abstract art.

Bischoff says that he is "always enjoying what he is doing at the present." Working on one painting at a time, and making no future plans about further projects.

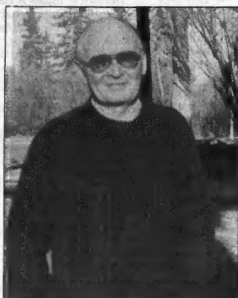
As for the skeptics of abstract art, Bischoff thinks that they will have to look at a lot of this form of art in order to get acquainted with it. Bischoff admires many art forms, dating as far back as the cro-magnon's time. He has an "immense appreciation for cave-men work" and some of his modern favourites include Susan Rotherberg, Francis Bacon, and Anselm Keiger.

Bischoff is presently visiting classes of the Department of Art and Design to look at students' works and to talk to them. His advice to young artists is "you just have to keep working hard." He also comments that his welcoming party has been very kind and warm, and contrasts this to the cold weather in Edmonton.

Bischoff's exhibition at the U of A offers many colorful paintings which only have numbers for names. For example #61, 1981 is a painting of explosive colours with bold and energetic lines. The artist's energy can be perceived from his work through the strong slashes across his pictures and the use of vibrant shades of colors.

Interesting colour combinations such as red, orange, and turquoise together can be seen in his paintings. The artist's versatility is shown in his other works such as "Country Room", 1957. It shows a picture in shades of blue of a woman sitting on a bed. Here the picture is done in smoother, more subdued strokes in contrast with his work in the 1980's.

After viewing the exhibition, the viewer is left with a feeling of puzzlement and fascination which might draw the skeptics one step closer to the world of abstract art.



Elmer Bischoff in black and white

Elmer Only

Interview by Matt Hays

Workshop West's new show is *Sliding for Home*, a musical-comedy by Frank Moher loosely based on baseball's history in Edmonton.

Resident designer Morris Erman says it was easy to come up with a set design for the Kaasa stage because "the theatre is shaped like a baseball field anyway. Really it was just a matter of putting a plate in the centre of the stage. It's one of the simplest ideas I've had in a long time."

Erman designs the set and the lighting for the show. He feels the role of the designer in the theatre is an important one. "You come up with a metaphor for a script. In this case it's fun. It's a visual expression of the show. The bottom line is the audience has got to be impressed with the way it looks. It must be interesting. A box set is a box set unless you find a way to make it interesting."

You get a feeling from line and colour. This play is not about real baseball in a real place. You can tell that by looking at the set it's obviously a theatrical version of baseball. Shape is real important in telling people what kind of show it is."

The set is geared to audience participation. Says Erman: "Without saying 'please participate,' this show makes you participate just due to all of the action around you. It's really a great script. The houselights come up

by L. Robertson

The intense and demanding nature of the BFA program makes it the perfect form of preparation for the professional actor. Andrew Akman, a recent graduate of the U of A's Faculty of Fine Arts offers himself as an example.

"I emerged from the University of Manitoba with a degree in political studies. I knew almost nothing about acting when I came to the U of A, but I was curious. When I was accepted to the BFA program the change was astounding. Basically, I was turned into a working actor for the next three years."

Since graduation, Akman has appeared in the Vancouver production of *Geeks in Love* and *Elmo's Rainbow*, featured in this summer's Fringe Festival. Most recently, Akman has landed a position in *Penguins*, a current production of the Edmonton based drama company Theatre Network.

According to Akman, the intense training involved in the BFA program is a great help in achieving success as a professional.

"The program," he says, "combines a heavy emphasis on classical training with the aspect of 'gut work' (learning to reach primal emotions and channel them into your character)."

During the program, the BFA student acquires classical training in language, dance, mime, and stage lighting, while achieving emotional appreciation. These different aspects are constantly woven together in the practical experience of performing play.

Describes Akman: "In the program I spent twelve to fourteen hours a day, six or seven days a week pursuing my degree. I practically lived with my classmates."

Akman also notes that the department staff are extremely strict and demand great discipline and effort from their students. He recalls an episode from his first year in the program to illustrate this attitude. "I took part of one Friday afternoon off to visit my parents in Winnipeg that weekend. I was really missing them. After I got back, one of my profs cornered me and questioned my commitment to the program. He really gave me hell."

While Akman acknowledges that theatre is a demanding lifestyle, he is cautious of becoming too absorbed. "Theatre doesn't have to consume you. In fact it shouldn't. If it does, you likely won't do good work."

As mentioned, Akman is currently working for Theatre Network, which he describes as his "favorite" theatre company in Edmonton. "They only do new works, by Canadian

writers, directed by Canadian directors and acted by Canadian actors. It's just like CBC!" he jokes.

The play itself, *Penguins*, is written by Canadian Michael D.C. McKinlay. You may recognize McKinlay from his other works, notably *Wolf and Ray*, and the rock musical comedy *Papa Died Under One of Those Great Big Heads on Easter Island*.

McKinlay uses *Penguins* to delve into the human spirit as he hypothesizes the effects of scientific research led astray by Man's "lust for domination and control over those around him." The play focuses on a research team studying penguins in Antarctica. Under the leadership of Dr. Melton, the team experiments with radio signals to control — or disrupt — the migratory instincts of the birds.

But as the experiments continue, even after success is achieved, it slowly becomes evident that something more sinister is afoot. The crew, at first blindly committed to Dr. Melton, eventually begin to question their increasingly peculiar observations. The bizarre effects of paranoia are observed as it slowly becomes evident that more than one experiment is being performed here.

Akman plays Dickey, the estranged son of Dr. Melton who develops a close relationship with the penguins. "The play is being billed as a suspenseful drama, but it's more than that," comments Akman. "There's comedy too. The second half of the play is largely black comedy. In the end, it's downright bizarre."

Akman also emphasizes the particular mood of the play, which in part stems from the contrast between cold, calculating science, and the intense emotional experiences of the researchers. "There are some very intelligent writers that can quite accurately represent factual material in a play. But there has to be a balance. Either you get a play that is so intelligent that it's boring, or you wind up with plays that are all passion and no substance. This is one of the few plays that offers a compromise. McKinlay is one of those very intelligent writers. But he has really let his feelings go on this one."

After *Penguins*, Akman will be with Catalyst Theatre in *Feeling Yes/Feeling No*, a production about child abuse which tours to elementary schools. Akman likes the program because it "teaches children what child abuse is. It often exposes and prevents cases of abuse in the process. It's a very worthwhile endeavor. Unfortunately, although forty two Edmonton schools have requested the production, education cutbacks have limited the number of shows to seven."

In the meantime, Akman is absorbed with his current project. *Penguins* plays at Theatre Network from Nov. 19 — Dec. 6.

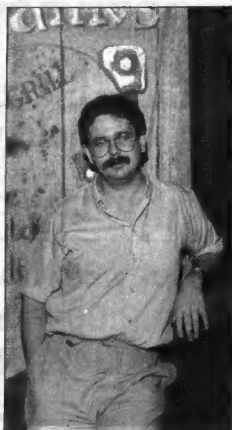
Sliding for home hits grand slam

halfway through the show so you can buy peanuts and Cracker Jacks. Some audience members sit on 'cheap seats' on stage with other actors and hecklers."

Erman has designed sets across the country and is one of Edmonton's busiest designers. He also directs plays, and he teaches classes in speech and script analysis at King's College.

This is not the first time Erman has designed a play by Frank Moher. He designed *Odd Jobs* in Edmonton. The third time the play was staged in Canada, they proceeded to use Erman's set design without telling him. "Frank Moher phoned me up and said me they were using my design. Then he forced them to pay me royalties for it. I don't think they did it intentionally. So officially I've designed that show twice, unofficially three times."

Erman has worked in Edmonton for five years, enough time to see the Fringe Festival flourish. "The Fringe is great because it's a writer's vehicle," he says. "You have a chance to get it reviewed, to have an audience look at it, and for prospective buyers to look at it. A lot has come out of the Fringe. I wouldn't have said that three years ago — I guess I'm not a visionary. It's not really for designers though — the resources just aren't there. Still, it's great for writers and actors."



Resident designer Morris Erman gets a hit

Photo: Keith Zelenak

Glass Menagerie alive

The Glass Menagerie
Cineplex Odeon Films
Westmount 4

review by Blaine Ostly

Paul Newman brings Tennessee Williams' play *The Glass Menagerie* to the cinema with the style that marks a great director. Newman has served the play's intention well, and the film is very faithful to the play, just as an adaptation should be.

The viewer's attention is immediately caught by the opening scene, which shows a man walking to an abandoned apartment building. One immediately starts wondering where he is going, and what could be the meaning behind the mysterious, searching lances he throws at the camera.

That man is Tom, returning to his old, long-abandoned home. He starts to recall the past, introducing the movie at a memory play. As he talks, the camera blurs and the apartment appears as it did in the late nineteen-thirties, with his mother's voice rambling on as usual.

Newman establishes the setting of the movie very well. The set is meticulously placed in showing the time of the Depression. The swing music coming from the dance hall across the alley adds greatly to the poetic mood of the film.

Although it is a "memory play," *The Glass Menagerie* is hardly nostalgic. The memories are too painful to invite sentimentality. Even the mother's accounts of summer days with "seventeen gentleman callers," is shadowed by the memory of her husband, "the telephone operator who fell in love with long distances," and left his family.

The fate of the characters is obvious from the start, but this does not mean that one's attention strays. On the contrary, one becomes fascinated with the characters; one feels compassion for them. This is due not only to the brilliance of Tennessee Williams, but to the efforts of the cast.

John Malkovich, as Tom, creates a very interesting portrait of someone on the verge of making a painful and irrevocable decision. He shows Tom's utter restlessness with his eyes, his voice, even with the way he smokes a cigarette. One can see Malkovich's great control over his role that allows him to portray Tom without exaggeration, and with much intensity. When Tom cries: "People go to movies instead of moving!", one can feel his despair.

Karen Allen gives the best performance of her film career (you remember, the girl in *Raiders of the Lost Ark* #1) as Laura. Laura is too shy and nervous to take initiative in her life, and as a result is dependent upon her brother and mother. She has a crooked leg, and the embarrassment of this handicap has made her shy.

Allen shows Laura's nervous helplessness with the same controlled concentration that marks Malkovich's performance. Her eyes flicker, her hands tremble, her voice trembles, but none of this nervousness is overdone. She is, however, too composed in the final scene. Her stress is clear and understandable, and her strange charm is evident. She is a delicate creature, as frail as the glass animals she collects.

Joanne Woodward is very good as the mother, Amanda. Woodward's experience — she won an Academy Award for *The Three Faces of Eve* — is obvious. Woodward



Characters have intimate interplay in *The Glass Menagerie*

creates an interesting character. Poor mother has to cope with a restless dissatisfied son and a withdrawn daughter, as well as her own pain as an abandoned wife.

Woodward shows the different facets of Amanda's character with great flexibility. One moment, Amanda is lost in memory of her carefree youth; the next, she is a shrieking hardpan. Woodward depicts both Amanda's bossiness and charm very skillfully. One cannot help but admire Amanda's dignity and ability to survive.

James Naughton does a good job in the lesser role of Jim, the gentleman caller. He represents Laura's — and Amanda's — last chance for happiness and security. Naughton plays the ambitious Jim with brash charm, and leads the scene between him and Laura with just the right combination of confidence

and awkwardness.

Newman proves himself to be an excellent director with his treatment of *The Glass Menagerie*, from the first scene, the movie is distinguished by quite an artistic approach to direction. The artistry, however, is not obtrusive. The transition between scenes of Tom's narration in the abandoned apartment to events in the past is smooth. Particularly effective is Newman's use of light and shadow, and when he panned shots quickly back and forth to show Laura's panic when she discovers the identity of the gentleman caller.

In all, the actors and the director of *The Glass Menagerie* have worked very well together to produce a film of great skill and integrity.

Wonder Woman (DC: story by George Perez and Len Wein; art by Perez and Bruce D. Patterson) has her own monthly series again, and she's finally getting the treatment she deserves. Her origin has been re-told with a much greater mythological influence.

Although the writers for *Wonder Woman* are male, the book has a female editor (Karen Berger). DC seems to be genuinely aiming for a feminist viewpoint with the series, something sorely needed in the male-dominated industry.

Other comics definitely worth the investment are *Elementals* (Comico), *Lone Wolf and Cub* (First), the recent 12-issue series *the Watchmen* (DC), and so on. All of the comics mentioned are especially good because both the art and the narrative are well-done. It really takes excellence on both levels to produce a worthwhile comic.

In addition to all of the obvious reasons to read comics — good art, good stories, the visual narrative style itself — comics are fun. And what self-respecting adult wants to let kids have all the fun?

Comic books no longer just for children

by Wendy Joy

So when was the last time you read a comic book?

You probably threw them away several years ago, thinking they were just for kids. Maybe "illustrated narrative" is a better term for the medium. After all, not all comics are comedic, and besides, everyone thinks you're a juvenile if you collect comic books. Whereas if you tell them you collect illustrated narratives, they might not have the foggiest idea of what you're talking about and will probably be impressed.

Whatever you want to call them, comics combine art with story to create a unique genre. Art and story, in a good comic, complement and enrich each other. Both elements of the genre are undervalued. There are many brilliant artists and writers

working in the comic industry that are ignored by virtually everyone except comic fanatics. Not only do these creative people do good work, they also have to produce at an incredible pace if they are working on a monthly series.

In addition to the undervalued artists and writers working in the business, there are also a lot of comics that are geared more towards the adult rather than the child reader. *Scout* (Eclipse; Timothy Truman, artist, writer, and creator) is one of these. The story is set in a possible future America. Issues #1-24 have chronicled the years 1999 to 2003.

Scout's America has fallen on hard times. The San Andreas Fault has finally shifted most of California into the sea, the economy is in disastrous shape, there have been several nuclear reactor meltdowns, and because of food riots and general unrest (and

political instability), a state of martial law has been implemented by the government.

Emanuel Santana (aka Scout), an Apache, is the central character of the narrative. The story itself is primarily action-adventure, but there are all sorts of mystical, mythical, and political elements. The characters are well-developed, the writing is excellent, and the art is, in a word, great.

Issue #24 of *Scout* leaves America on the brink of civil war. There are two upcoming mini-series, *Swords of Texas and New America* that will chronicle the 12-year civil war and will follow some of *Scout's* secondary characters. *Scout* will return in *Scout War Shaman*: the time is now ten years later, and Scout is now a husband and father. He will enter the Civil War against his will. It should be a series to look out for, as Truman's work is consistently excellent.



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Nicaragua 1987:

Revolution, war and daily life

In five weeks you can see and learn a lot, but also not a lot, in Nicaragua. During my stay there last June, the fifth visit in as many years, it was brought home to me just how complex and contradictory are the realities of revolutionary Nicaragua.



The schoolhouse, built collectively three years ago, is used from morning till late evening. Almost everybody studies: grandfathers, mothers, sons, and granddaughters, most of whom seem to be in grade three.

This is reflected in the variety of feelings one can experience in Nicaragua, from shock and revulsion at the poverty of the country to exhilaration at a rousing political event. One can feel frustrated by unrealistic meetings and by lack of transportation in Managua, saddened by the daily reports of atrocities committed by the Contras against civilians, buoyed by a conversation with a hard-working children's librarian. There is admiration for the energy and staying-power of so many Nicaraguans, living and working and "putting their grain of sand" into the revolution under conditions most of us in Canada would find intolerable. There is surprise at the number of foreign journalists, the delegations of students, professionals, working people from Europe and the U.S., a feeling that the eyes of the world are on this small country and its revolutionary process. And, yes, there is pain and anger.

I had expected to find that material living conditions for most inhabitants of Managua, the capital city and home for nearly one third of Nicaragua's three-plus million people, had deteriorated since living there in '85-'86. Even for those who do not follow Nicaraguan affairs closely, the news items available in the Canadian media had conveyed a fairly grim picture.

It was, in fact, worse than I

had feared. Inflation, which really took off in 1986, and reached well over 500%, has increased in 1987. Street conversations, talk at the research institute where I was based this June, friends from before, all indicated to me that daily life had become quite hard. It is not outright hunger — there are many other things which citizen have to cope with. Frequent shortages of various food items, scarcity of medicines, of clothing, of school and home supplies, of spare parts for vehicles and machinery, fewer buses on the road, power and water cuts are all problems most Managuans face on a daily basis. My impression of that the deterioration in the economy and material life in the one year from June 1986 to June 1987 amounts to the same as what occurred in the three years from 1983 to 1986.

The city of Edmonton has 789 transit buses for 576 249 people. Managua is a city of

one million, 150 buses. This means cups are out visitors who Managua be physical inti with strange than those good friends: at hon Nicaragua, may be fou challenge a chance to se close." But buses every to go shopping to a hospital, or day-care matter. Ther must catch town from rush to tran and at rush may pass the they are too bus, hides i fight their v the exit, or t



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APPLY: Director of Student Awards

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one million, and has fewer than 150 buses in working order. This means crowding and line-ups are outrageous. Foreign visitors who dare a ride on a Managua bus will say that the physical intimacies they share with strangers are much more than those they share with good friends and family members at home. On a visit to Nicaragua, taking the buses may be found to be both a challenge and educational, a chance to see Nicaraguans "up close." But to have to rely on buses every day to get to work, to go shopping or to pay a visit to a hospital, government office or day-care centre is another matter. There are people who must catch a 4 a.m. bus into town from semi-rural areas, rush to transfer to city buses, and at rush hour four or five may pass the bus stop because they are too full. Once on a bus, riders must continue to fight their way back towards the exit, or they won't be able

to get off at their stop. The same process is repeated in the late afternoon. The evening does not slack off much, because people are doing their shopping, moving across town to attend classes or meetings, or just going home after a prolonged work day. In travelling out of town, riders can count

"It is a wonder how the Nicaraguan economy keeps functioning, and how the society can continue to adapt."

on waiting up to four or five hours for a bus, and then will most likely stand for the duration of the trip.

The tremendous pressures on the transportation system are due to a complex of factors: many vehicles are required by the army to fight the war and maintain preparedness against a potential invasion, while others are used to keep necessary goods flowing, such as agricultural products. Over-used vehicles and poor roads combine to produce early breakdowns. The lack of foreign exchange and the U.S. trade embargo together spell a desperate shortage of spare parts, while the call-up of reserves and the ongoing mobilizations for the war cut into the number of mechanics available for repairs. In Managua, and in other urban centres to a lesser degree, there has been a massive influx of people from the rural and war zones. Managua had Edmonton's population in 1979, the year of the popular insurrection and overthrow of the Somoza dictatorship. It now has around one million people.

The overload on the transportation system is repeated in every other sphere of popular needs, in health care and education especially. Though these latter sectors receive large shares of the national budget, the level of services supplied has been suffering since 1984. Everyone one meets who has had reason to seek medical attention talks of the line-ups, the overcrowding of facilities, the lack of basic medicines and even bandages.

Again, the deterioration is caused by numerous factors: vastly increased public access to health care since 1979, the limited base of facilities inherited from the previous regime, the exodus of a significant number of health care personnel, the time it takes to train new health care professionals, the shortage of foreign exchange with which to purchase medicines and materials. And,

A personal account by Fred Judson

Photos by Jonathan Leaning, author of *In the Village*. Photos provided by Tools for Peace, and are on display at 9160 Jasper Ave.

not least, something health care professionals call "the epidemiology of war" — the increase in the incidence of tropical diseases contracted by the troops in the bush, the increase of diseases connected to problems of sanitation, and poor nutrition and irregular visits to clinics. The Contras have made health care workers and clinics in rural areas special targets; thus large areas have been deprived of the health care advances made in the 1979-83 period, a time of mass vaccination campaigns, sanitation programs and the establishment of rural clinics. On top of all that, many of the best care facilities have to dedicate their efforts to caring for the severely wounded soldiers and civilians.

What seems to have happened, if one takes into account the very real difficulties experienced by Nicaraguans in transportation, health care, education, electric power and water supplies, food distribution, etc. is that each problem has a negative and exponential impact on the others. The accumulation of difficulties was, up to a point, a quantitative matter; now it has made a qualitative difference. The costs of the war, against the background of an inherited poverty and high degree of under-

mis-development, with a lack of experienced administrators and the inevitable mistakes made, have created a situation that is exceedingly difficult.

It is a wonder how the Nicaraguan economy keeps functioning and how the society can continue to adapt. Both long-time foreign residents and Nicaraguans will remark to the visitor that material conditions are now worse, and economic indicators are generally worse than before the 1979 revolution. There is what people call "a culture of complaints," because there is so much to complain about. You hear it more in Managua, because it is there that the "middle class" is fairly large in number and quite visible, and their standard of living is hurting in many cases. The poor majority, in a sense, can adapt better to a deterioration, because they have always been poor, and also because, as best it can, the state directs scarce services and essential goods to them. They complain when it appears that not all social sectors are making equal sacrifices.

continued p.10



ona Luisa and son

AM EXCHANGE SCHOLARSHIPS WITH FRANCE

Open

3

Each year the University of Alberta recommends to the Government of France three graduating students for positions as "Assistants" in either secondary or post-secondary French educational institutions. The students participate in this cultural exchange for nine months (October-June). The rate of pay is subsistence level, often lodging and meals can be obtained at a reduced rate. Proficiency in written and oral French is required. The applicant must be a Canadian citizen under 30 years of age and a resident of Alberta for the past five years.

The Killam General Endowment Fund and the Government of France.

Director of Student Awards by December 1.

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FIELD OF STUDY:	Education
NUMBER:	1
VALUE:	\$3,000.00
CONDITIONS:	Awarded to a deserving honors student graduating with a degree of Bachelor of Education to allow the recipient to continue his or her studies of French in France. A condition of the award is that each recipient will subsequently teach at least one year in the Province of Alberta. Endowed by the late Aileen Charlotte Driscoll of Edmonton Letter to Director of Student Awards by December 1 of the year prior to when the award is to be held.
DONOR:	
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One woman's account of her life as a survivor of childhood incest

To a SAFER PLACE

Alberta Premiere Nov. 25 8:00 p.m.
Provincial Museum Auditorium 12845-102 Avenue
Free Admission Open to the public
A discussion will follow. The filmmaker and Shirley Turcotte, the subject of the film, will be present.
A film directed by Beverly Shaffer
Produced by Studio D
National Film Board of Canada

National Film Board of Canada

Commentary: Contradictory political effects of war and crisis

continued from p.9

In Nicaragua a visitor experiences abrupt and striking changes of perception, perspective and mood. There can be euphoria and amazement on a visit to a liberation theology parish, a union meeting or in observing some Sandinista leaders speaking to a crowd. But you might return to the Nicaraguan family household where you are staying to find that they have been informed of the

death in combat of a nephew.

The 1977-79 struggle against the dictatorship cost 50 000 lives. Nearly 20 000 have died in the Contra war, or as some prefer, the U.S. war of aggression. Nearly half the national budget presently goes to the defense effort. The total dollar value of all the destroyed crops, farms, transport, infrastructure, schools, clinics, etc. over the last six years is more than the

total foreign exchange earned by Nicaragua's products on the world market.

Paradoxically, the undeclared U.S. war against Nicaragua has both achieved and not achieved its goals. Washington sought to delegitimize the revolution internationally, but has succeeded only in raising its profile. It sought to hurt the economy, and it has; but it has also consolidated the state

sector and the mixed economy model. It sought to divide the people from Sandinista leadership, and some of them have indeed parted company. But it has deepened the splits in the business sector dating back to the anti-Somoza opposition period. It sought to pitch the Catholic Church against the state, but it has succeeded in lessening the authority of the Church hierarchy and consolidating the liberation theology sectors. It has meant that defense is popularized, with some 300 000 rifles distributed to the population, especially the peasants in the war zones. And hundreds of thousands of urban youth have now had military

experience, often deepening their revolutionary political education.

My impression is that there has been some lessening in the breadth of popular support for the revolution, for all kinds of reasons. But those who support the revolution and the Sandinista leadership now support it more unreservedly. There are probably 800,000 or so who would go to the wall for the revolution. Another million could be counted on to resist a U.S. invasion, on the basis of patriotism, national honour, and judgments about what was best for Nicaragua. Besides the Contras, perhaps 200 000 to 300 000 would like the revolution to disappear. Maybe another half-million would go where the wind blows. Among the 800,000 are found many of the young and active, the more skilled workers, those with military experience and political education. I think that the second million are not going to be available for a counter-revolutionary alternative, particularly as the land reform policies of the revolution in the countryside and the experience of the leadership deepen. Most of the third million probably have some problem with the policies of the revolution, but their over-riding concern is with daily life. They have a deep desire for peace and a chance to get on with their lives. If the revolution can provide that, it would be quite acceptable.

Ultimately, judgments about the state of the revolutionary process in Nicaragua depend on the observer's or the participant's selection of factors to consider. Over the years the debate has raged whether the economic problems are due to "socialism's inherent flaws," to the mistakes, lack of experience and dogmatism of the Sandinista leadership, or to the U.S. war of aggression and the depredations of the Contras. Critics of the government say you can't blame the war for everything. For some time now, and if one paid close attention even very early on, the government has been saying the same. Major economic policy adjustments have taken place. Nonetheless, while an end to the war is not in itself a sufficient condition for improvements in economic, social and political conditions in Nicaragua, it is a necessary condition. Nothing else will really find effective solutions until that one pervading factor is resolved.

Dr. Fred Judson teaches Political Science at the University of Alberta. He has travelled extensively in Nicaragua in the past 5 years.

EVENING REFRESHER COURSES IN GREAT TASTE.



OUR BEER AROUND HERE

Making Waves



by **Dragos Rulu**

This is an obituary. An obituary to the late Muchmusic.

What? You didn't know they died? Well, watch it lately. It all started when they moved into a new building...

Muchmusic used to be the little hip station that could. They broadcasted from their chaotic little (old) office with a tiny production crew. They used to screw up a lot, but that was half the fun. (Hey let's see what Erica can munge next!)

They played no song twice in the same day, and kept the top forty stuff to a tolerable level. Then... (dum dum) they started to make some bucks. Their crew increased and they started growing. They moved into a new spacious studio, where the set was not the office too. It lost something in the transition.

Erica, our favorite little bimboette, has cut down on doing live shows as much, and has gone to taped interviews, where she doesn't screw up as much. She now specializes in showing us the latest trendy, ugly, fashions of the Toronto scene. (This little number, the shintles, purple and orange, denim/leather overall was done by Michici, a darling little designer.)

Christopher Ward, when he's not busy ruining tape with his voice, it giving us tours of Graceland. Yes, that was the chair where Elvis sat down to tie his shoelace before he was drafted...ooohhhh...aaahhh. Michael Williams now limits himself to a show named *Soul in the City*, in which the definition of soul seems to be "black". Yeah sure, Nona Hendrix and Whitney Houston have soul

— just like Hee Haw.

They got a run down kiddie show host from Vancouver, Terry David Mulligan, to start doing segments by satellite feed. Their old VJs started migrating away, which was sometimes good. (We knew Christopher Ward couldn't sing, but at least you don't have to see him much as a singer.)

Love and Rockets
Earth, Sun, Moon
Beggars Banquet Productions

review by **Christopher J. Cook**

Bauhaus was a noteworthy (if nearly untenable) British band that egressed from the mound of post-punk musical smegma that was 1981. They vaulted into a spotlight of their own by producing a sound somewhere between Joy Division and Skinny Puppy that appealed to a sizeable portion of the disoriented music audience of the time. Today, Bauhaus' members have long since diffused into eternal nothingness - with the exception of Daniel Ash and David J., the founders of Love and Rockets.

Love and Rockets burst onto the alternative charts with the smash single "Ball of Confusion" from their first album that everybody liked but nobody bought. Their second effort on vinyl, *Express*, contained at least three equally fine songs but sold even fewer copies. Now, the latest record is *Earth, Sun,*

Most importantly, sometime over the summer, the secret handful of people who decide what gets played (one of which is undoubtedly Moses Zzainer, the big man at Muchmusic), decided to ELIMINATE THE PLAY ONLY ONCE RULE. This means we get Belinda Carlisle and John Cougar once every two hours. It means we get subjected to the B.A.D. daily, or twice daily.

Probably the only thing that has improved is the commercials. They make more money now, and have a better variety. But even that isn't nearly enough to compensate for the fact that they now do top ten countdowns from radio stations around Canada.

Oh well, it was nice while it lasted.

They got some new VJs, including an acid-wash clad trendoid, Steve, who is the stereotypical FM deejay. He's glib, he's slick, and he's annoying. (Minimum, one acid-wash comment/day). Unfortunately, he seems to



be doing 80% of the broadcasting now.

There must be a conspiracy afoot. First Bloom County went on strike over cartoon sizes, and now we get snide remarks from Calvin and Hobbes. When the two hippest cartoons start bitching, watch out...

Love and Rockets take off and fly

analogy because after a recent experience of similar magnitude I found the disc to be particularly stimulating. The tunes soothe you enough to restrain you from biting the head off your hamster, yet through the music you can retain that fantastic high that accompanies ultimate fury. I found this effect particularly exhilarating with myself completely isolated from the universe via cranked-to-the-gills headphones.

Much as I enjoy this album, I still know that people won't buy it because: 1, Love and Moon, and it remains to be seen how it will fare in the record stores.

I am of the opinion that it will do very poorly in terms of sales. This does not, however, imply that it is a poor album - it is in fact outstanding. *Earth, Sun, Moon* is Love and Rockets in their psychedelic prime - definitely not music to hum in the shower. This is the album to listen to right after you've been shamelessly and mercilessly scammed by some smooth-talker who's just sold you three acres of the Sahara desert. I give this

Rockets do not bring a large fan following into this album from the previous one, and *Earth, Sun, Moon* does not have the single potential (which obviously entices buyers) that either of their first two albums had. If nobody liked "Kundalini Express" or "All in My Mind" from *Express*, then none of the songs on the new album are going to have instant appeal.

Their sound is entirely unique, possibly describable as a modernized and acousticalized Velvet Underground. They're that smooth, yet they rock — and rock hard. They sound absolutely nothing like Bauhaus now. Through three albums, they've regressed in single potential but progressed enormously in terms of overall listenability.

Earth, Sun, Moon has, after repeated listenings, firmly established itself as one of my favorite albums of the year. More importantly though, it has given Love and Rockets true credibility as an important band in this musically apathetic era.



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cko





**Alan Small
I've had
it with
Leaf fans**

"Hey, how about that Rusty Courtinall! And Eddie Olczyk." This is the usual sewage coming out of the mouths of Toronto Maple Leaf fans. I'm really quite tired of it.

You have to say one thing about those Leaf fans. They never jump off the bandwagon. No matter how pathetic their team is, and they've been pathetic for years now, they stick with them like Steve Kasper does to Wayne Gretzky.

People say to me, "They're red hot now, aren't they?" Yes they are playing 500 hockey. Which is about as hot as Leaf hockey gets.

Heaven help other people who actually like some of the other teams in the league. If you happen to think Gretzky is a half-decent hockey player, these Leaf fans label you a wimp or start questioning your sexual persuasion. Then they start talking about the six-team league, as if they know something about it.

These Leaf fans also complain about the amount of Europeans in the NHL. They say that they don't go into the corner and they don't play defence very well. Well, except for Borje Salming. Frycer can forecheck well.

A guy like Tomas Sandstrom make lives miserable with his scoring touch and his antagonistic play. There are not too many snipers better than Jari Kurri. Heck, even Don Cherry likes Mats Naslund.

But what gives the Leafs that fanatic-like appeal, similar to the fanaticism given to the Ayatollah Khomeini? Or the Chicago Cubs? I don't know. Hab fans don't live and die with their team like the Leaf fans do. They are some of the most discriminating fans in the league. When their team plays badly, the Montreal fans let them know it. When they are on top of their game, like they were two seasons ago, their fans scream as loudly as any.

Maybe that's the problem with the Leafs. Their fans blindly follow the club no matter how badly they play. If they would forget about them when they are lousy, maybe Ballard & Company will get their act together and maybe assemble a team that will go above .500. The Leaf organization knows that the Gardens will be sold out until Armageddon, so why should they spend the bucks to get a good team that can win on a regular basis.

Only one thing is missing from the Leaf fans ranting and raving. I've heard very little about Wendel Clark this year. Oh ya, he's injured and will be out until January. That's a whole month and a half I don't hear something about him. What a relief.

Ice Team head for Manitoba this week

by Alan Small

The U of A hockey Bears are taking their second place standing in Canada West this weekend to Winnipeg as they take on the University of Manitoba Bisons.

The Bisons, who are 5-5 this season, have lost many of their big players this season due to graduation, like Chris Saint-Cyr who was an All-Canadian for three consecutive years, 1985-87. They also lost last season's top scorer Harry Mahood and are missing their fifth top scorer, Rick Strachan.

"Sometimes we're great defensively and we can't put the puck in the ocean," Bison coach Barry Trotz said. "Sometimes we score a lot and we let a lot of goals in. We're lacking a lot of consistency."



The Bears will try to stickhandle around Manitoba Bisons this weekend.

file photo

Part of that lack of consistency has to do with having 28 players in camp, and having the amount of injuries the Bisons have had this season.

"We have a whole new cast this season," Trotz said.

The Bisons will emphasize the same style as the Bears show, one that puts a lot of pressure and

forces the opponents to make a mistake.

"We're getting back to our style of hockey," Trotz said. "With all of the injuries we've had, we're defensive conscious and have slowed the game down. Our younger guys will have to come to the forefront."

Players like Steve Brown, who has 18 points on the season and is

seventh in the conference in scoring.

If they are going to be successful against the Golden Bears, they'll have to have a quick transition from defence to offence, like Calgary did against the U of A last weekend. They will also have to switch back to the defense quickly.

BEARS — p.13

Weekend test for U of A volleyball

by Alan Small

The Bear and Panda volleyball clubs will have their work cut out for them as they go to the west coast to battle the UBC T-Birds and the University of Victoria.

Both U of A clubs have a lot of rookies breaking into university volleyball this year, but are still hoping for bigger and better things than last year, when both the Bears and Pandas had losing seasons.

"A split is what I expect," Bear coach Pierre Baudin said. "We have a decent chance to win both if we play to our potential."

"Victoria will be a tougher match," Panda coach Suzi Smith said of her chances, "we'll have a better shot against UBC."

It will be the next tough test for the rebuilding Pandas, after coming off a split at home to the University of Saskatchewan.

The Bears, on the other hand will be opening their season in British Columbia.

Volleyball

"Victoria will be a hell of a battle," Baudin said, "they've recruited some strong veteran players for this season."

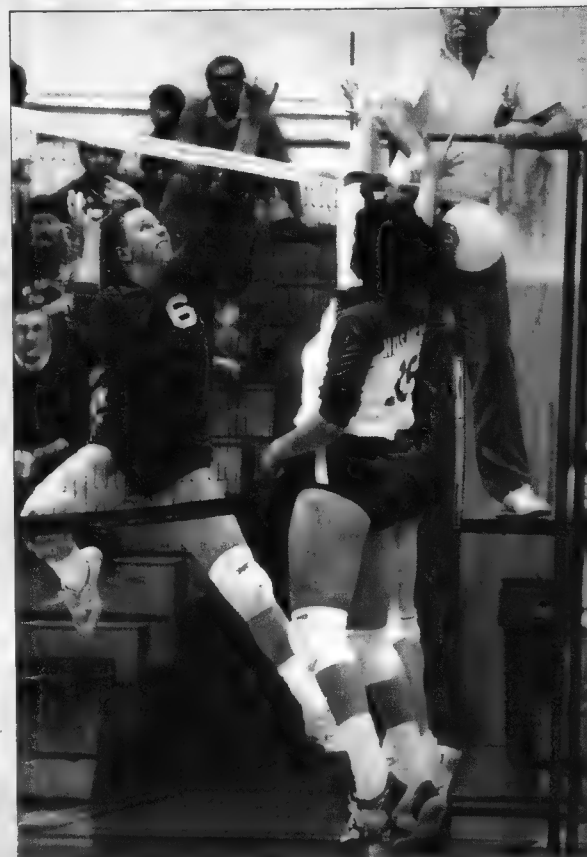
Last year, Baudin's Bears swept a young Vikings squad in the three matches that year, while losing all the matches they played against UBC.

"They (UBC) aren't as strong as last year," Baudin said, "but we aren't either."

Smith's Pandas were swept by both BC clubs last season, and things aren't going to be much easier, as both UBC and UVic are in the top ten in the country.

Saskatchewan was also a top ten club, though, and the Pandas gave them a tough time in the two matches they played here. Smith is expecting more of the same from her troops this weekend on the coast.

LAST SPIKES: Bear middle blockers Dean Kakoschke and Ben Spiller will make the trip but will not be 100% as Kakoschke is nursing a sprained thumb and Spiller is sick with the flu. Also, right side player Darcy Dueck has a sore knee from an exhibition match earlier in the week. Baudin though, said they will be playing this weekend.



Terry Wildeman pounds one off a Saskatchewan block.

Photo Rob Galbraith

Mat Bears pin win

by Carolyn Aney

The Bears Wrestling Team hosted a dual meet and a small tournament over the weekend. On Friday night the U of A duelled with the Calgary Dinosaurs and won. The tournament on Saturday had the U of C, the University of Regina, and the Salisbury Wrestling Club attending.

Winners on Friday night were Glen "the Animal" Allen in 119 lb weight class, Brent "Burnt" Murray in the 143 lb, Greg Browning in the 150 lb, Erik Soderstrom in the 190 lb and John McMullen in the heavyweight division.

The tournament on Saturday was very informal. Because of this the

Bears used the opportunity to play some strategies and attempt to obtain the best possible matches. The U of A wrestlers were matched to their opposition who were either slightly heavier or more experienced to make the match more challenging. This definitely provided an opportunity for the U of A wrestlers, especially those with little experience, to gain insight into the areas of their performance that need improving.

Head coach, Mike Payette, was pleased with the performances on the weekend.

"We corrected a lot of our mis-
WRESTLING — p.14

A face in the crowd

One can find students from diverse backgrounds taking part in one of Campus Recreation's programs. A wide variety of interesting people are involved in the various recreational opportunities on campus. One such individual is Claus Otto.

As if pursuing a PhD in Geology isn't demanding enough, Claus has somehow found time to participate in a wide variety of recreational programs on campus.

Originally from Holland, Claus received his Masters degree at the University of Erlangen in Nurnberg,

West Germany. Since his arrival at the U of A two years ago, Claus has been heavily involved in such activities as squash, volleyball, and bad-

We're not
Canadian enough
for basketball yet.

minton, and more recently, Aikido.

Since his arrival at the U of A, Claus has been an active and supportive member of the International Students Organization (ISO). The ISO is a club of international and Canadian students on campus. He organized and became the first ISO Sports Co-ordinator, then became President, and is now Vice-President of the organization. Recreation is popular among the ISO members, and Claus has played an active role in organizing the ISO teams to participate in Intramurals, including soccer, softball, skating, and volleyball.

As captain, Claus has successfully led the ISO volleyball team into the play-offs again this year.

"It seems as though we always

finish as runners up," Otto said. "Maybe it is because we're too nervous."

ISO has not yet had a team participating in basketball. As Claus suggests, "We're not Canadian enough for basketball yet."

And how does recreation at the U of A compare to that in West Germany? "Recreation is fantastic here due to the encouragement from the large number of those participating. Also, we have facilities here, such as the Butte, that they don't have there."

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ERK 27
BANK

Bears battle Bisons

continued from p.12

as the Bears transition games are some of the best in the conference.

BEAR FACTS: Bear forward Sid Cranston and Stacey Walkabayaski are no.2 and no.4 in conference scoring respectively...Alberta has scored just three goals less than Calgary Dinos, yet the Bears are still seven points behind. Both clubs have let in 43 goals, tied for the lead...The Bears have dominated the Bisons over the years, with the Bears up 51 wins to 18, with two ties... The Bears play the next three at home against the Regina Cougars, then play a solo game against the Calgary Dinosaurs before they go on their Christmas break.

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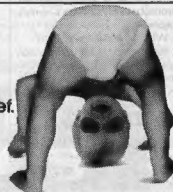
DRAGNET

FRIDAY, NOVEMBER 20 •

M

RAISING ARIZONA

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SATURDAY, NOVEMBER 21 •

M

THE UNTOUCHABLES

SUNDAY, NOVEMBER 22 •

R

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EVER MADE"

— Jay Scott, TORONTO GLOBE AND MAIL

Stanley Kubrick's

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FRIDAY, NOVEMBER 27 •

R

Name the TV battery geek & win

Here is this week's terribly tough trivia. Congrats go to Glen Thompson and Bill Susinski for scoring 13 out of 15 last week.

Deadline for entries will be next Friday, November 27th at 12 noon. This is for contestants who haven't won trivia before. Prizes again will be supplied by Molson Breweries.

1. Who's the oldest player in the AHL?
2. Who's the only fighter to hold world titles in 3 weights at once?
3. Who's the big geek in the Energizer ads on TV?
4. What American school's sports teams are named the "Banana Slugs"?
5. Name the two teams that are in the Vanier Cup.
6. Who was the winning goaltender in the Vancouver Whitecaps NASL Soccer Bowl win in 1979?

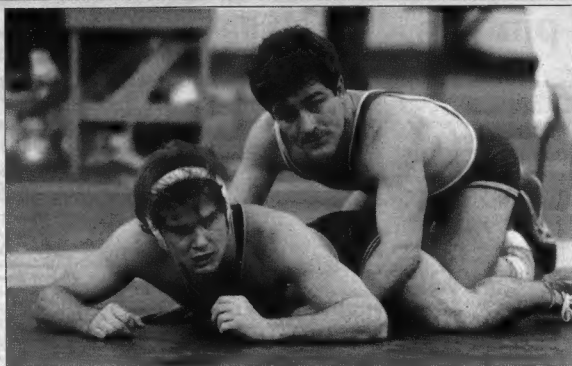
Deadline for
entries is Friday
Nov. 27 at noon.

7. What were Secretariat's Triple Crown colors?
8. What is King Clancy's full name?
9. What number besides 16 did Bobby Clarke wear for Philadelphia?
10. And who, besides Clarke, has worn 16 for the Flyers?
11. What NHL team has the most helmetless players this season, and who are they?
12. Name the Golden Bears defenceman who played goal for 1:40 last season.
13. Who does Stan Jonathan pummel weekly on Don Cherry's Grapevine?
14. Who's the Albino Rhino?
15. What sport traditionally keeps a priest on each bench? Tie-breaker: what is the ball used in this sport called?

Answers

Here are the answers to last week's trivia.

1. Tyrone "Mugsy" Bogues of the Washington Bullets.
2. Fencing.
3. New York Knights.
4. Shawn O'Sullivan, Willie de Wit, Dale Walters.
5. Chicago Cubs. Joe Tinker, Johnny Evers, Frank Chance.
6. Lee Trevino.
7. 29 feet 2 1/2 inches.
8. Tom Barrasso, John Davidson, or Ray Martiniuk.
9. Bill Barber.
10. Falcons and Cougars.
11. Dave Semenko.
12. Paul Shmyr.
13. Dave Phillips, Rob Biro, Salvi Cammarata.
14. Seattle Pilots.
15. Larry Csonka, Jim Kick, Paul Warfield. The coach was Don Shula. They ended up playing in Birmingham, but were supposed to play for the Toronto Northmen.



Bear wrestlers mauled Calgary on Friday and hosted the Golden Bear Open Saturday.

Wrestling

continued from p.13

takes from the Calgary tournament, but we found a lot more areas to work on too."

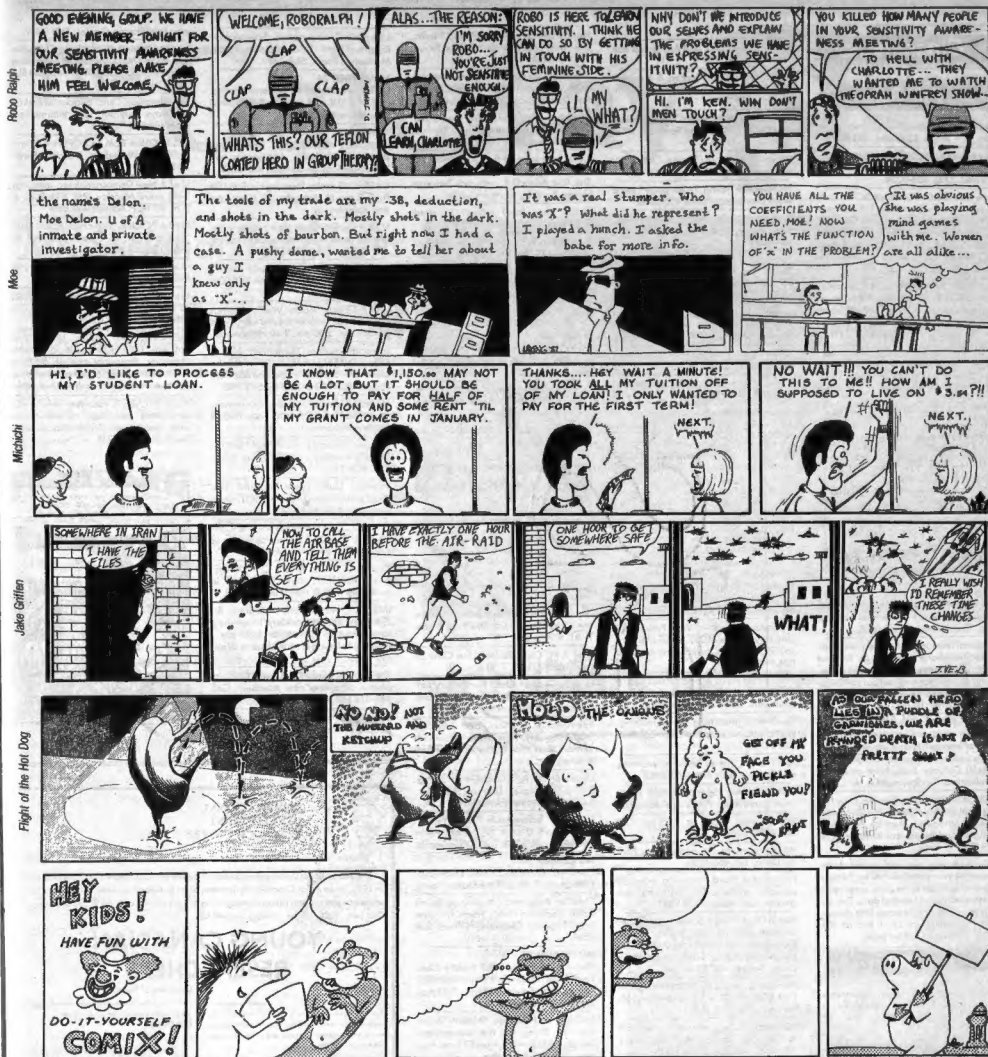
- Payette indicated that he was especially happy with the performance of novice wrestler Terry Coyes. He showed remarkable improvement over Calgary. "Burnt" Murray also had a hot weekend as he was undefeated throughout both meets.

This upcoming weekend has the Alberta Wrestling Association sending a delegation to a national meet, the Toronto Open. Assistant coach for the Bears, Jerry Derewenko, will be coaching the Alberta Team. As well, John McMullen will be competing in that meet.

On the 27th and 28th of November, the wrestlers will be competing against Pacific University and Simon Fraser at the SFU Invitational in Vancouver.

Photo: Kevin Ziemann

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